

THRO' THE CASTLE GATE

A PIANO SUITE FOR THE DEVELOPMENT OF
FACILITY AND STYLE

BY

DOROTHY GAYNOR BLAKE

1. The Juggler
2. The Courtyard Fountain
3. The Jester
4. The King Returns
5. Garden Romance
6. The Dancers

PRICE, 75 CENTS

(In U. S. A.)

Also published separately in sheet music form



THE WILLIS MUSIC CO.

CINCINNATI, OHIO



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SUGGESTIONS FOR STUDY

THE JUGGLER

Beside working for a rapid tempo and brilliancy of style the student should observe that the phrases are tossed from one hand to the other, alternating in musical importance throughout the first part. The second part requires a soft touch and good pedaling. The little run in this part is divided between the two hands to develop keyboard freedom and velocity. It must be played so evenly and connectedly that it will sound as though one hand is playing it all.

In both parts one must be a good "Juggler."

THE COURTYARD FOUNTAIN

The ability to play arpeggios smoothly with an even, uniform pressure on each key is an accomplishment commanding respect and well-worth working to attain. This piece should assist in developing arpeggio playing. Proper use of the pedal is necessary to sustain the broken chords to their completed resonance. The melody is a part of each chord, the top note, played with the fifth finger of the right hand. Playing it with sufficient weight to emphasize the melody will strengthen the little finger and playing the balance of the arpeggio lightly will tend to even the separate tones into a rippling harp-like accompaniment.

THE JESTER

In order to carry out the joking, rollicking spirit of this Court merry-maker the student should make much of the sharp staccato notes and contrast them to the fast legato running passages. Play with a strong precise rhythm throughout and take every opportunity to make sudden changes from loud to soft. This will help depict the whims and caprices of this jovial gentleman.

THE KING RETURNS

For the child who is insensitive or inclined to play too loudly through natural healthy vigor we seek out material requiring soft effects, shading, ritards and other musical means of obtaining contrasts. Such emphasis placed on interpretation is *not* helpful in developing keyboard strength. We find too little material definitely planned to require steady rhythm and a big round tone throughout. I found this lack especially acute in the cases of certain students of mine whose playing lacked assurance and robustness of tone.

Sometimes there is a real physical weakness of the hands and sometimes the student is just too modest to play out to the fullest of her natural power. Whatever the cause, this piece should help those whose playing lacks vividness and force.

GARDEN ROMANCE

This piece is designed to cultivate a perfect legato and a heavy pressure touch which will make the melody rich and sonorous. The left hand part is soft and subdued so the touch should be very light. This is possible as the two hands play separately throughout. Near the end are two measures where the hands play together but in this case they are equally important and so are to be played with an equal amount of pressure. The pedal remains down to connect the tones of each broken chord. There should be no attempt to play the left hand part legato as the reaches would be too great in many places. The bass was spread out purposely to necessitate correct pedaling which is another thing to be stressed during the student's preparatory work.

THE DANCERS

There are certain types of music in the advanced grades which must be played in a rapid tempo if they are to be musically effective. The student in his early development is confronted with the necessity of acquiring this assurance and facility and yet is often hampered by stumbling-blocks—hard spots—which interrupt the rhythm and discourage him from attaining the brilliance of execution he wants and needs. It is the composers responsibility to avoid these causes of discouragement. Speedy passages must lie well for the hand. Sequences and repetitions of figures which facilitate both velocity and memorizing, must be identically fingered when introduced in different keys. The student may then be sure of the fingering and construction of each phrase and may increase the tempo without uncertainty. Careful analysis is the best way to prepare any piece and especially one of this type. It is my hope that this last one of the suite will add a bright spot to the student's increasing repertoire.

Dorothy Gaynor Blake.

M 25
.B573T4
1926

The Juggler

DOROTHY GAYNOR BLAKE

PIANO

Cheerily *mp* *ritard.* **Allegro** *mf* *mp*

The musical score is written for piano and consists of five systems of music. The first system is marked 'Cheerily' and 'mp', followed by 'ritard.' and 'Allegro' with 'mf'. The second system is marked 'mp'. The third system is marked 'mf'. The fourth system is marked 'mp'. The fifth system is marked 'L.H.' and 'mp'. The score includes various musical notations such as treble and bass staves, notes, rests, and fingerings.

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dolce

p

5 3 1

5 3 1

1 3 4

3

L.H.

mp

5 3 1

4

4

1 2 3 5 1

5 3 1

5 3 1

1 5 3 1

2

ritard.

(L.H. over)

Tempo I^o

mp

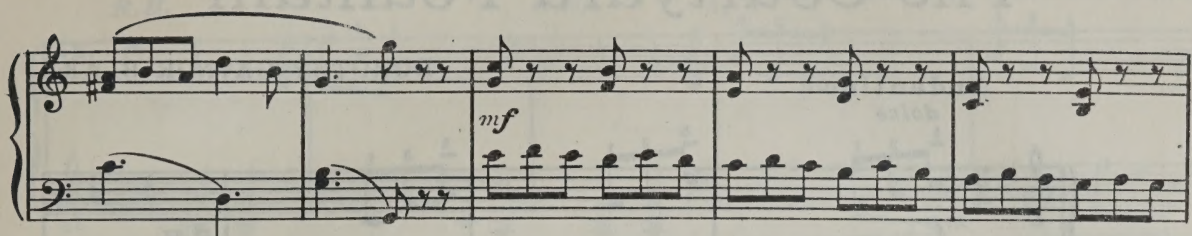
rit.

Allegro

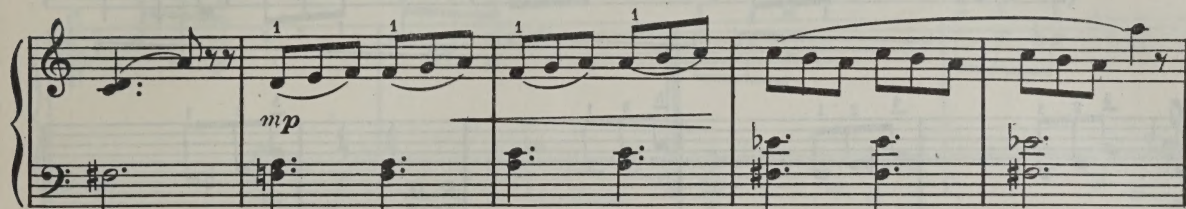
mf

2 1 2 3 1

1



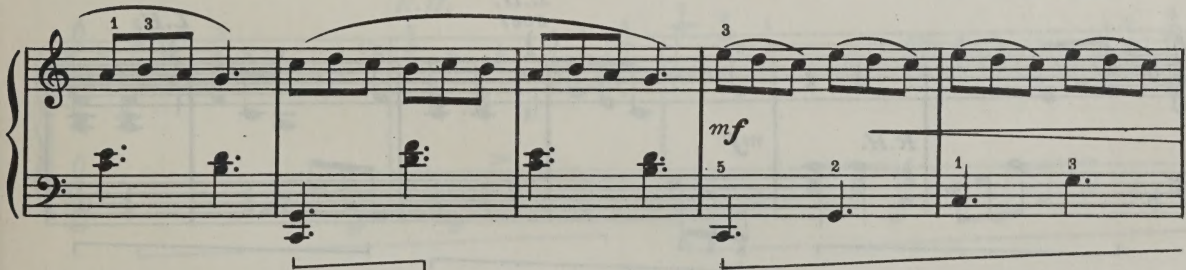
First system of musical notation. The treble clef staff contains a melody with eighth and sixteenth notes, some beamed together. The bass clef staff contains a bass line with eighth notes. A dynamic marking *mf* is present in the second measure of the bass staff.



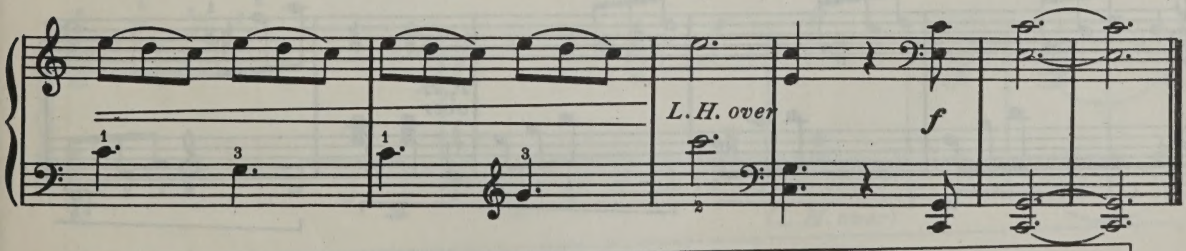
Second system of musical notation. The treble clef staff features a melody with eighth notes and some beaming. The bass clef staff contains a bass line with chords and eighth notes. A dynamic marking *mp* is present in the second measure of the bass staff.



Third system of musical notation. The treble clef staff contains a melody with eighth notes and some beaming. The bass clef staff contains a bass line with chords and eighth notes. A dynamic marking *f* is present in the fourth measure of the bass staff. The label *L.H.* is written above the first measure of the bass staff.



Fourth system of musical notation. The treble clef staff contains a melody with eighth notes and some beaming. The bass clef staff contains a bass line with chords and eighth notes. A dynamic marking *mf* is present in the fourth measure of the bass staff.



Fifth system of musical notation. The treble clef staff contains a melody with eighth notes and some beaming. The bass clef staff contains a bass line with chords and eighth notes. A dynamic marking *f* is present in the fourth measure of the bass staff. The label *L.H. over* is written above the first measure of the bass staff.

The Courtyard Fountain

DOROTHY GAYNOR BLAKE

Andantino

dolce

PIANO

mp
*legato**R.H.*
over

5 3 1 5 2 1 5 3 1

1 3 5 1 2 5 1 3 5

5 2 1 4 2 1 5 3 1 5 2 1

1 2 5 1 3 5

5 3 1 5 2 1

1 3 5

cresc.

L.H. over

R.H. *mf*

L.H.

5 3 1 5 4 1 5 3 1 5 3 1

1 2 5 1 3 5 2 1 2 5

R.H. over

1 2 5

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R.H.

R.H.

R.H.

R.H.

R.H.

(L.H. over)

The Jester

DOROTHY GAYNOR BLAKE

Allegretto

PIANO

mf *mp*

This system is the first of the piano accompaniment. It is in 4/4 time with a key signature of one sharp (F#). The right hand features a melodic line with eighth and sixteenth notes, including fingerings 5, 2, 3, and 2. The left hand provides harmonic support with chords and single notes. Dynamics are marked *mf* and *mp*.

giocoso

This system continues the piano accompaniment. The right hand has a more rhythmic, eighth-note pattern. The left hand continues with chords and single notes. The tempo/mood is marked *giocoso*.

This system continues the piano accompaniment. The right hand has a melodic line with eighth and sixteenth notes. The left hand continues with chords and single notes. Fingerings 1, 2, 3, 2, 1, 3, and 4 are indicated in the right hand.

legato *dolce*

This system is the final one on the page. It features a long, flowing melodic line in the right hand, marked *legato* and *dolce*. The left hand continues with chords and single notes. Fingerings 3, 1, 4, 1, 2, 3, 1, 2, 5, 3, and 2 are indicated in the right hand.

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First system of musical notation. Treble clef, key signature of one sharp (F#). The melody is a continuous eighth-note run. Fingering: 1, 3, 2, 1, 3, 5. Bass clef accompaniment consists of chords and single notes. Fingering: 5, 1, 2, 4, 2, 5.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The melody features chords and single notes. Fingering: 2, 1, 3, 1, 2, 1, 3, 1, 3. Bass clef accompaniment consists of eighth-note runs. Fingering: 5.

f energico

Third system of musical notation. Treble clef, key signature of one sharp (F#). The melody features eighth-note runs and single notes. Fingering: 2, 1, 5, 1, 2, 3, 2, 2, 1, 2. Bass clef accompaniment consists of chords and single notes. Fingering: 1, 3.

mp

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The melody features chords and eighth-note runs. Fingering: 2, 1, 3, 1, 1, 3, 2, 1, 3, 5, 2, 3, 2, 3, 4. Bass clef accompaniment consists of eighth-note runs and chords. Fingering: 1, 3, 2, 4. A hairpin symbol is present at the end of the system.

f *mp*

musical score for "The Rose Tree" in G major, 2/4 time. The score is for piano and voice. The piano part consists of two staves. The right hand plays a melody of eighth notes, and the left hand plays a bass line with chords. The melody is marked *mf* (mezzo-forte). The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into two measures by a vertical bar line. The first measure contains the melody and the bass line. The second measure contains the melody and the bass line. The melody is marked *mf* (mezzo-forte). The bass line consists of chords and single notes. The score is written on a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into two measures by a vertical bar line. The first measure contains the melody and the bass line. The second measure contains the melody and the bass line. The melody is marked *mf* (mezzo-forte). The bass line consists of chords and single notes.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The tempo is marked "Allegretto". The score consists of two systems. The first system has two measures, and the second system has two measures. The piano part features a melodic line in the right hand and a harmonic line in the left hand. The voice part is a simple melody. The score is written on a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is 2/4. The tempo marking "Allegretto" is at the beginning. The dynamic marking "mp" (mezzo-piano) is in the first measure of the piano part. The score ends with a double bar line.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in G major (one sharp) and 2/4 time. It consists of two staves: a treble staff and a bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#). The time signature is 2/4. The score is divided into two systems. The first system has two measures, and the second system has two measures. The melody is a simple, catchy tune. The accompaniment provides a steady, rhythmic foundation. The score is written in a clear, legible style.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The melody is in the treble staff, starting with a treble clef and a key signature of one sharp. The bass staff provides accompaniment, starting with a bass clef and a key signature of one sharp. The melody consists of a series of eighth and sixteenth notes, with a final measure containing a whole note. The accompaniment consists of chords and single notes, with a final measure containing a whole note. The score is divided into two systems by a double bar line. The first system contains the first two measures, and the second system contains the last two measures. The melody is written in a simple, folk-like style, and the accompaniment is written in a simple, folk-like style.

First system of musical notation. Treble clef, key signature of one sharp (F#). The melody in the treble clef consists of a half note G4, a quarter note A4, and a half note B4. The bass clef accompaniment features a triplet of eighth notes (G3, A3, B3) followed by a quarter rest, then a half note G3, and a quarter note F#3. A slur connects the first two measures of the bass line.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The melody in the treble clef consists of a half note G4, a quarter note A4, and a half note B4. The bass clef accompaniment features a half note G3, a quarter note F#3, and a half note E3. A slur connects the first two measures of the bass line. The word *dolce* is written above the first measure of the treble staff.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The melody in the treble clef consists of a half note G4, a quarter note A4, and a half note B4. The bass clef accompaniment features a half note G3, a quarter note F#3, and a half note E3. A slur connects the first two measures of the bass line. The word *dolce* is written above the first measure of the treble staff.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The melody in the treble clef consists of a half note G4, a quarter note A4, and a half note B4. The bass clef accompaniment features a half note G3, a quarter note F#3, and a half note E3. A slur connects the first two measures of the bass line. The word *dolce* is written above the first measure of the treble staff.

The King Returns

DOROTHY GAYNOR BLAKE

Firmly - with dignity

PIANO *mf*

mf

mf

f

mf

Fine

First system of musical notation. Treble clef, key signature of one flat (B-flat). The right hand starts with a fortissimo (*f*) chord, followed by a sequence of eighth notes. The left hand provides a bass line with eighth notes. Fingering numbers 5, 3, 1 are indicated above the right hand notes.

Second system of musical notation. The right hand begins with a *dolce* marking and a mezzo-piano (*mp*) dynamic. It features a triplet of eighth notes. The left hand continues with a bass line. Fingering numbers 3, 1, 4, 1, 3, 1 are indicated above the right hand notes.

Third system of musical notation. The right hand has a mezzo-forte (*mf*) dynamic and includes a sharp sign (#) on a note. The left hand continues with a bass line. Fingering numbers 4, 1, 5, 1, 5 are indicated above the right hand notes.

Fourth system of musical notation. The right hand has a mezzo-forte (*mf*) dynamic and includes a sharp sign (#) on a note. The left hand continues with a bass line. Fingering numbers 4, 2, 1, 5, 3, 2 are indicated above the right hand notes.

Fifth system of musical notation. The right hand has a fortissimo (*f*) dynamic and includes a sharp sign (#) on a note. The left hand continues with a bass line. Fingering numbers 5, 2, 1, 5, 3, 1, 5, 3, 1 are indicated above the right hand notes. The system concludes with a *ritard.* (ritardando) marking and the instruction *Da Capo al Fine*.

Garden Romance

DOROTHY GAYNOR BLAKE

Andantino
espressivo

PIANO

mp

The musical score is written for piano in 4/4 time. It consists of five systems of music. The first system is marked 'Andantino espressivo' and 'mp'. The second and third systems continue the piece. The fourth system is marked 'a little faster' and 'sonore'. The fifth system is marked 'Gradually crescendo'. The score includes various musical notations such as treble and bass staves, notes, rests, and fingerings.

First system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 2, 3, 1, 5. Bass staff has notes with fingerings 5, 2, 1, 2. A *mf* dynamic marking is present. A slur covers the first two measures.

slower as at the beginning

Second system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 4, 2. Bass staff has notes with fingerings 5, 1, 3, 1. A *ritard.* marking is in the first measure, and an *espressivo* marking is in the second measure. A slur covers the first two measures.

Third system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 3, 1, 2, 1. Bass staff has notes with fingerings 1, 3, 1. A *cresc.* marking is in the first measure. A slur covers the first two measures.

Fourth system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 3, 2, 5, 4, 2, 1, 2, 1, 5, 3, 1, 5, 3. Bass staff has notes with fingerings 1, 2, 1, 2, 3, 5, 5, 2, 1, 2, 5, 2, 1. A *f* dynamic marking is in the first measure, and a *ritard.* marking is in the third measure. A slur covers the first two measures.

Fifth system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 1, 2, 1, 2, 3, 5, 5, 2, 1, 2, 5, 2, 1. Bass staff has notes with fingerings 1, 2, 1, 2, 3, 5, 5, 2, 1, 2, 5, 2, 1. A *mp* dynamic marking is in the first measure, a *pp* marking is in the second measure, and an *a tempo* marking is in the third measure. A slur covers the first two measures.

The Dancers

DOROTHY GAYNOR BLAKE

Allegro

PIANO

The musical score for "The Dancers" is written for piano in 6/8 time. It begins with a tempo marking of "Allegro" and a dynamic of "f" (forte). The first system includes a "ritard." (ritardando) marking. The score is divided into five systems, each with a treble and bass staff. Dynamics include "f", "mp" (mezzo-piano), and "mf" (mezzo-forte). Fingerings are indicated by numbers 1-5. The piece concludes with a final cadence in the first system.

The image displays a page of musical notation, likely for piano, consisting of five systems of staves. The notation includes various musical symbols such as notes, rests, and fingerings, indicating a complex piece of music.

The first system shows a treble and bass staff with a key signature of one flat (B-flat). The treble staff begins with a four-measure phrase marked with a '4' above the first measure. The bass staff has a four-measure phrase marked with '1 2 1' below the last measure.

The second system is marked *a tempo* and *mf*. It features a treble staff with a four-measure phrase marked with '1 2 4 3' above the first measure, and a bass staff with a four-measure phrase marked with '5 4 2 1' below the first measure.

The third system continues the piece, with a treble staff featuring a four-measure phrase marked with '3 1 2 3' above the first measure, and a bass staff with a four-measure phrase marked with '5' below the first measure.

The fourth system shows a treble staff with a four-measure phrase marked with '3 1 2 3' above the first measure, and a bass staff with a four-measure phrase marked with '4 5 4 3' below the first measure.

The fifth system shows a treble staff with a four-measure phrase marked with '1 5 2 1 1 5 5' below the first measure, and a bass staff with a four-measure phrase marked with '4 2 4' below the first measure.

This page contains six systems of musical notation for piano. Each system consists of a treble staff and a bass staff. The notation includes various musical elements such as notes, rests, slurs, and fingerings. The key signature is one flat (B-flat). The first system has a treble staff starting with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (B2, D3, F3). The second system has a treble staff with a half note (G4) and a bass staff with a half note (B2). The third system has a treble staff with a half note (A4) and a bass staff with a half note (B2). The fourth system has a treble staff with a half note (B4) and a bass staff with a half note (B2). The fifth system has a treble staff with a half note (C5) and a bass staff with a half note (B2). The sixth system has a treble staff with a half note (D5) and a bass staff with a half note (B2). The notation includes various fingerings, slurs, and dynamic markings.

a tempo

mp *mf*

3

mp *mf*

4

Presto

p

Slower

f *rit.* *ff*

8va

The musical score is written for piano and consists of six systems of staves. The first system begins with the tempo marking 'a tempo' and dynamic markings 'mp' and 'mf'. It features a melody in the right hand with eighth and sixteenth notes, and a bass line with chords and eighth notes. The second system includes a triplet of eighth notes in the right hand. The third system continues the melodic and harmonic development. The fourth system features a triplet of eighth notes in the right hand. The fifth system is marked 'Presto' and includes a piano 'p' dynamic. The sixth system is marked 'Slower' and includes dynamics 'f', 'rit.', and 'ff', ending with an 8va (octave up) marking. The score is in G major, indicated by one sharp (F#) in the key signature.

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8 Root Position - Right hand

Root Position - Left hand

C's CHORD
Root position - Right hand
Down Stream

1 In our ca - noe Light-ly we two drift thro' the swift gleam-ing wa - ter

Pad-dles a drip, Si-lent we slip down with the wind-ing stream. Left hand over

C's CHORD FIRST INVERSION Right hand

Katherine Lee Bates

America, the Beautiful

Samuel A. Ward

37 O ban - ti - ful for spa - cious skies, For am - ber waves of

grain, For pur - ple moon-tain maj - es - ties A - bowe the fruit - ed

plain. A - mer - i - ca, A - mer - i - ca! God shed his grace on

thee, And crown thy good with broth-er-hood From sea to shin-ing sea.

Example of lesson 37.

Pupil can harmonize his own bass.

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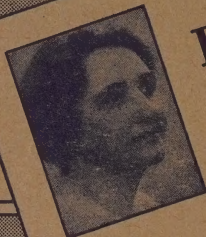
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